Challenger Deep
Andy Schmidt

Issue #4
22 pages

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1st Draft

<u>Page 1</u>
9 panels

Okay, Chee, this is a direct continuation of last issue's ending. So we're right in the same scene only seconds from the final panel of Issue 3, page 22. And, by the way, I'm loving your work on this. I thought the jpegs Mark's been sending me have been fantastic, but I just got a copy of issue 1 and you really turned it on. You're producing an astounding looking comic book. Just thought I'd mention it.

Also, don't hate me for this, but we're starting with a nine-panel grid. Two reasons. I've got a lot of beats to hit and because I want to keep that claustrophobic feeling in the sub. See how I just talked myself into it? We'll open up the story more as we go along. I've got a double page spread that I want to sing so starting off with smaller panels will help that too. But, right up front, I apologize.

The one good thing about the sub's roll at the end of last issue is that the sub is essentially upright now so people are walking on more level ground. So that's nice for them. Gotta give them something after all.

Panel 1
Extreme close up on Chase's helmet. So extreme, we don't know what we're looking at just yet. It's red. We'll be pulling out in a second here to reveal that it's the reflection of the red timer on his face plate.

Chase: Little further…

Caption: I'm on the bottom of the ocean in a sunken nuclear submarine.

Caption: Five, six years ago this would be outstanding news.

Panel 2
Pull back, we start to make out the numbers in reverse (it's a reflection after all) but still can't make out his face.

Caption: I lost my wife, Liz in this ocean in this very spot on the edge of Challenger Deep—the deepest of the deep. The Mariana Trench's inverted summit.

Caption: The sub is sitting on methane ice. If it's nukes go off, the methane is ignited and the resulting explosion will rid the planet of all life—human or otherwise.

Panel 3
Pull back now so we see his face and the reflection of his arm reaching for the timer but not quite long enough.

Caption: All I have to do to prevent that from happening is turn off this timer.

Caption: Flick a switch, really.

Caption: Not hard to do…

Panel 4
Chase jumps backward from the debris preventing him from reaching the timer. He's giving up.

Caption: …Impossible.

Caption: Two damn inches is all I need.

Caption: What I do have is time. I've got a little time to think of another way…

Panel 5
Chase turns to look down the hall of nuclear missiles. There's a door at the end of it.

Chase: Knew I should have looked at those schematics more closely.

Panel 6
Chase climbing through the door.

Caption: Find someone on this ship who can help.

Caption: God, if there are survivors.

Caption: Find them, and get Ryan out.

Panel 7
Chase is running down a dark hall, flooded with water. There is a mild red glow at the end of this hall. There are also floating body parts in the water.

Caption: When I see the red I assume it's the vaporized remains of anyone who got crushed by the water when the hull imploded.

Caption: At this depth, the seal breaks and everything inside is smashed practically to atoms.

Panel 8

Chase reaches a door that has red emergency light coming through the glass. In other words, the door is shut and hasn't broken under the pressure. There's air on the other side of it.

Caption: I'm relieved to find that it's emergency lighting.

Caption: If the light bulbs aren't crushed, that means that this door held and there could be people on the other side of it.

Panel 9
Chase is at the door, looking thorough the window.

Caption: And there they are.

Chase: Hmmm. Looks like I'm still fishing after all.

<u>Page 2</u>
9 panels

Panel 1
D'Angelo and crew on the other side of the door looking at Chase.

D'Angelo: Guys! Th t-t-t-there's a man out there!

Moore: You gotta be kiddin' me.

Moore (burst): We're getting out of here!

Panel 2
Chase is right at the window tapping on it. We're still on the air side of it.

SFX: .-.. .. - - . …. . .-.. .--.
* Little Help

Moore: Wait, he's tapping something. Hold on, I can translate…

Panel 3
Tight on D'Angelo.

D'Angelo: T-T-L-E-H-E-L-P-L-I-T-T-L-E-H.

Moore: "Little help?" Is that some kind of joke?

Panel 4
D'angelo's hand tapping on the window. We can see Chase's face on the other side.

SFX: .-- …. .- - … ..- .--.
* Whats up

D'Angelo: Let's ask him.

Panel 5
Chase cracks a smile, holding up a finger in a "wait a second" kind of signal.

Panel 6
Mirror image shot of panel panel 4, but with Chase's hand tapping.

SFX: -. ..- -.- . … .-.. .. …- . -.. .. … .- .-. -- …. --- .--
* Nukes live disarm how

Panel 7

D’angelo tapping back and reacting. If choosing between his hand and his face, go with the face—always the face.

D’Angelo: Holy…

D’Angelo: Okay, how to say this in plain English…

SFX: -.-. .- -. -.. -.-. ..-. .-.. --- --- -.. . -.. --- -. .-.. -.-- -.. --- -. .- - -- .. … … .. .-.. . .-. --- --- --

* C and C flooded only done at missile room

Panel 8
Tight on Chase. Stunned.

Chase: That won’t—there’s gotta be—

Panel 9
Chase is yelling for all he’s got.

Chase (burst): Doesn’t work, dammit! Gotta be another way!

<u>Page 3</u>
7 panels

Panel 1
We're sticking with the basic nine-panel grid here except that panel one would constitute what would normally be panels 1-3, so the full top third of the page. Establishing shot of Pollet, Hennessey and the others we've seen from engineering. Remember, they're walking on level flooring for the first time also. They are meandering down a hall in ankle deep water. Not too bad.

Pollet: Stick tight together, boys, and sound off.

Ryan: Hennessey!

Monkey: Monkey!

Husbands: Husbands!

Maher: Maher!

Gladders: Gladders!

Barnhart: Barnhart!

Panel 2
Ryan Hennesey comes forward to walk with Pollet.

Ryan: How bad is it?

Pollet: Floor's less crooked. Other than that, nothin's changed.

Panel 3
Close up on Ryan.

Ryan (to Pollet): Did you know my sister Liz died around here?

Ryan: It's why I joined up for subs actually. Kind of to honor her.

Ryan: Something like that anyway.

SFX: FFFFSSSSSSSSSS

Pollet (off panel): You hear that?

Panel 4

Close up of water shooting out of a crack in a door. The door's not broken but just the tiniest leak and water is shooting out, making the hissing noise. Now, to be clear, this is bad. At this pressure, if someone walks into the water spout here, it'll cut their leg off. That's how fast it's shooting out.

SFX: FFFFFFSSSSSSSSSSSSS

Panel 5
Pollet spreads his arms out wide to hold everyone back. Full body shot, we can see the crowd behind him and the spout shooting horizontally in front of him.

Pollet: Hold up! No one goes near this door.

Pollet: Under this pressure, that spout will slice a limb off.

Ryan: Well that sucks.

Pollet: And it's our second to last door. Only one more chance left.

Ryan: So, yeah, it is that bad.

Panel 6
Tight on the grim Pollet.

Pollet: "That bad?"

Pollet: Ryan, my boy, I think you'll do more than honor her…

Panel 7
Close on serene Ryan.

Pollet: …you'll likely join her.

<u>Page 4</u>
6 panels

Panel 1
I suggest vertical panels for this page. Still a grid.

Omar and Morgan are diving. Surrounded by total black (see, I'm going easy on you after the nine-panel grids). This whole page we're looking straight up at them as the slowly descend down to us. So, this panel is mostly black space, heck can be all black with the balloons pointing to where they are if you really want.

Omar:	We there yet?
Morgan:	How many times you gonna ask?

Panel 2
We can make out their vague shapes. They're diving head to head, so their heads are in the center of the panel and their feet towards the edges. I think we do them vertically.

Omar:	Morgan, I could just be hallucinating, but…
Morgan:	Shouldn't we be dead?
Omar:	Not to put to fine a point on it, but yeah.
Morgan:	Missiles should have vaporized us by now. Maybe Chase was looking for redemption after all.
Omar:	You know, you keep this up and your last mortal thought is going to be about this bitter stuff between you and Chase.
Morgan:	Leave it alone, Omar.

Panel 3
We can make them out fully now as they're getting larger.

Omar:	What do you think the chances of survivors are?
Morgan:	Slim at best. This whole thing is totally messed up.
Omar:	I know what you mean. 300 dead people down there. Gives me chills.
Morgan:	Yeah, I meant Ryan specifically.

Omar: Liz's brother? What about him?

Morgan: He was a good guy. I don't know. He was just a good guy.

Omar: Yeah.

Panel 4
They're big enough now that the panel can't contain their whole bodies. We can clearly see their faces as the start to move passed us.

Morgan: Funny thing of it is, with the world about to end and me spending the last hours of my life with the one man I hate—

Omar: --Thanks.

Morgan: Not you. But I find myself… I don't know…

Omar: …Thinking about completely inconsequential stuff?

Morgan: Yes! Thank you! Is that weird?

Omar: Probably. But I'm doing it too. I'm freezing my butt of in this suit, stiff as a board and I'm thinking about a summer I spent on my grandmother's ranch.

Morgan: What was so important about it?

Omar: Other than just being a kid—probably one of my earliest memories—I don't know. I can't figure out why it's important to me, I just know that it is.

Panel 5
Close up except we can feel them moving beyond the camera. We can only see the tops of their helmets and heads down to their eyes as they're sinking below us.

Morgan: I'm thinking about my movie poster collection from when I was a kid. I went around from theater to theater after the movies ran.

Omar: You're a dork, you know that?

Morgan: I'd heard. You can buy all that crap online now. Takes the fun out of it. But back then, no one was buying these things so if you missed them, that was it, the posters were gone. It was fun. Seems pointless now.

Omar: Weird.

Morgan: Weird.

Omar: Why that summer? Dammit! That's going to kill me trying to put my finger on it.

Omar: Damn…

Panel 6
Black panel.

Omar: We there yet?

Morgan: I wish. We've got over an hour to go.

<u>Page 5</u>
7 panels

Panel 1
Establishing shot of the boat topside with Chase's crew on it. Exterior shot. If possible, lets see those cables going over the side down to Morgan, Omar, and Chase.

Christina (from inside): I'm there!

Panel 2
Interior comms room. Christian is franticly working on the electronic stuff. She's reaching out to the sub.

Christina: I've made contact with the USS Texas, gentlemen.

Brown: That's great news. That should automatically deactivate the countdown sequence.

Christina: That countdown is at 11 hours and…

Christina: …wait a second. Why isn't it stopping?

Panel 3
Brown leaps over to her and looks at the equipment as well. Both are very concerned.

Brown: What do you mean it's not stopping?

Christina: See for yourself. Do we have to send some kind of signal?

Brown: No. Connecting should automatically disable the timer and disarm the nukes. You don't have to do anything but make the connection.

Chrisina: I made the connection. I <u>make</u> connections!

Panel 4
On Varley smiling coyly.

Varley: So I've heard.

Christina: I will end you, Varley.

Panel 5

Brown holds out his arms thinking of a new solution. Addressing both Christina and Varley who if you can get in the shot, that would be great.

Brown:	Okay, something wrong. I'll work on deactivating the detonation as much as I can from here.
Brown:	Given the time, Varley, can you get the Sea Dawg downthere to get any survivors?
Varley:	Um, yeah, theoretically. It can follow Morgan and Omar. But they have to get there first.
Brown:	If you launch that thing now, it should reach bottom at the same time as them, right?

Panel 6
Varely stressing, running his hand through his hair as he calculates in his brain.

Varley:	Yeah, sure. But if they miss, so will it and I don't know that it'll have enough juice to stay down there long enough to find the sub. It's got enough power for one trip straight down and straight back up.
Varley:	No more.

Panel 7
Tight on Brown's face.

Brown:	Do it.

<u>Page 6</u>
7 panels.

Panel 1
Biggest panel on the page as we see the bigger Sea Dawg diving into the water. I see this as about half the page.

Panel 2 (inset in panel 1)
And it takes off moving fast. Not sure how best to indicate something moving fast through the water, but give it your best shot.

Panel 3
On Varley, outside now at the edge of the boat. Christina behind him. I recommend this as a short horizontal panel.

Varley: There goes my baby.

Christina: She may save the world today.

Varley: She'd better.

Panel 4
Christina puts her hand on Varley's shoulder compassionately.

Panel 5
Stat panel 4

Varley: Thanks.

Christina: Any time.

Panel 6
Same shot but Christina has removed her hand and is turning away angrily.

Varley: You want to shag now?

Christina: Pig.

Panel 7
Same shot. Varley's smiling contentedly. Christina is gone.

Varley: You want me.

<u>Page 7</u>
6 panels

I'm doing something a little bit of a cheat here, Chee. I'm ffeeling guilty about the high panel counts so I'm trying to throw you a couple of bones when I can. On this page, I want to intercut three panels of new drawing with three stat panels from page 4. You'll see what I mean. But it does mean the layout should be exactly the same as page 4.

Panel 1
Stat of page 4, panel 2.

Omar:	Got it! My grandmother's neighbor was this girl. I don't know, probably three years—
Radio (floating):	Sqwak. Come in Omar and Morgan. Do you read?
Morgan:	This is Morgan. We read you.
Radio:	New Sit Rep for you two.
Radio:	We've made contact with the sub.

Panel 2:
Shot of Brown topside, speaking into a microphone. Let's get a shot so that we can see the BG behind him. We're going to have Christina storm through in a second, so if we angle this shot right, you can just repeat the same shot adding her in.

Morgan:	Fantastic! The nukes are dead!
Radio:	No, not exactly.
Omar:	What'chu talkin' about, Willis?
Radio:	There's been a malfunction.

Panel 3
Brown again. Christina storming through the background, pissed at Varley.

Brown:	The point is, we can't get you down there and back up before they go off. That's the bottom line.
Christina:	Who does he think he is! All men can die for all I care!
Omar:	That Christina?

Brown: Uh, yeah.

Omar: I’m not touching that one. That chick could kick my ass.

Panel 4
Stat page 4, panel 3.

Morgan: So we keep dropping and we die. What if we come up?

Radio: You get to make a few phone calls.

Omar: And then?

Radio: We all die.

Panel 5
Stat page 4, panel 4

Panel 6
Stat page 4, panel 5

Morgan: I don’t know about you, O, but I want to know if Chase broke the diving record and lived.

Omar: Yeah?

Morgan: Yeah, I don’t think I could die happy not knowing.

Omar: Fair point. That would be irksome.

Radio: Great. Diver Dawg is on its way to rendezvous with you. It’s got room for twenty.

<u>Page 8</u>
6 panels

Panel 1
Interior Subway hallway as Chase moves down it. He's at the leak we saw Pollet and Ryan at but he's on the other side of the wall, obviously. Think a shot of an astronaut in this panel.

Caption: Oxygen is getting low and I'm freezing my ass off.

Caption: Those spooks really pulled my strings, didn't they?

Caption: Can't believe I let them use Ryan to play me like that.

Caption: Poor kid's probably—

Panel 2
And Chase gets pushed towards the vacuum that's shooting through the door into the other chamber where Pollet and Ryan and the other survivors are.

Chase: What the--

Panel 3
And he slams into the door but braces himself so he's not being pulled in. Hitting the door makes a sound.

SFX: WHAM!

Chase: --Ungh!

Panel 4
We move to the other side of the door Chase just hit. Ryan and Pollet are standing right there and turn to look at what just hit the door.

Ryan: What was that?

Pollet: Somethin' just hit the door.

Ryan: Hit it?

Panel 5
Ryan moves to the door. He can see the top of Chase's helmet but not Chase's face yet.

Ryan: Holy crap, there's a guy out there. In the water.

Pollet:	At this depth? How's that even possible?
Ryan:	No idea, but it looks like he's in trouble. Getting pulled into the leak. That'll kill him.

Panel 6
And Chase looks up, through the window, straining to get away from the leak. We see his face clearly.

Ryan and Chase:	Oh, my god.

<u>Page 9</u>
6 panels

Chee, what I'm doing here is splitting the six panels on this page. So three tiers of two panels. On the left, we see Ryan as he starts yelling to Chase and on the right is Chase, facing Ryan, doing the same. They can't hear one another so both dialogues are kind of one sided.

Panels 1, 3, 5
Close up on Ryan. Each panel gets closer than the previous ending with an extreme close up.

Panel 1
Ryan is just in shock. Happy to see a familiar face.

Ryan:	Eric! What are you doing down here?
Ryan:	Stupid question. You getting us out of here?
Ryan:	Twelve men down here with me.
Ryan:	Twelve men almost as happy to see you as I am.

Panel 2
Close up on Chase. Each panel gets closer than the previous ending with an extreme close up. Chase is still struggling against the vacuum.

Chase:	You—you're alive. That's a freaking miracle.
Chase:	Uunnnngh.
Chase:	Ryan, I know we've had our falling outs, but you've got to listen to me, little man.
Chase:	You've got to get out of there!

Panel 3
Tighter on Ryan's face. He's got to say this even though Chase can't hear him. It's been a long time that this stuff has been buried and left unsaid.

Ryan: I'm sorry, brother.

Ryan: For all that stuff I said about Liz and laying that all on you. It wasn't fair. It wasn't your fault.

Ryan: Liz made her own choices. You probably couldn't have stopped her from going on that dive if you had tried.

Ryan: I should have said this sooner. I'm just…

Ryan: …I'm just sorry for all that. You didn't deserve it.

Panel 4
Chase is still tugging away from the vaccum but we're tighter on his face. He's angry, yelling at the top of his lungs. Ryan is his redemption and he's losing it right now. All of his emotions and hopes are poured into this one panel.

Chase: Dammit, can't get free of this vacuum!

Chase: Ryan, get those men and get out of that area! I've got to get in there to deactivate the nukes but the only way for me to do that is if it's full of water!

Chase: Quit gabbing at me and move it!

Chase: Move away from the door and get clear! Run!

Chase: Run, damn you!

Panel 5
Ryan's face, tight as you can get is filled with joy. He's going to live. They all are. He's getting tear-filled eyes. Just extremely thankful to be alive and to know he's going to get out of here.

Ryan: I gotta say, I'm glad to see you. Seeing a face from outside is a relief—but a face I recognize.

Ryan: I know you're going to get us out of here. I know we're going to be okay.

Ryan: Thanks, Eric. I owe you.

Ryan: We all do.

Panel 6
And quiet resignation sets in. he knows Ryan is going to die. Chase is crying.

Chase: Ryan, please. Please hear what I’m saying. There’s not much time.

Chase: The other guy I met, he’s going to flood the compartment. You’ve got to move or…

Chase: …Ryan…

Chase: …I can’t save you…

Page 10
6 panels

Panel 1
Interior as D'Angelo and Moore are ushering the last of their group through a door into an adjacent room.

Moore: Come on guys, move it!

D'Angelo: G-G-get your butt's in g-gear!

Panel 2
Everyone's in the other room. Moore is stepping through and D'Angelo is staying behind.

Moore: We can find another way, D'Angelo.

D'Angelo: No we can't. Hypothermia's already set in.

D'Angelo: I'm dead already.

Panel 3
D'Angelo shuts the door and seals it. We can see his face through the window.

SFX: KOOM

Panel 4
Pull back as in the foreground D'Angelo, arms wrapped around himself to try and warm up is walking away from the door. We can still see Moore looking on through the window. Important in extreme foreground is the wheel that will open the hatch to flood the compartment. Let's establish it here so in the next panel people don't think it's the hatch to the sub door that was just closed.

SFX: KUNG-CHUNG

Panel 5
D'Angelo hangs his red nuke missile keys around a large valve wheel.

D'Angelo: Wh-way it's gotta b-be.

Panel 6
D'Angelo has his hands on the wheele, crossed over like he's about to make a wide turn in a car. In other words, make it clear he intends to turn the thing.

D'Angelo: See ya.

SFX: RRRRNNNNCCHHH—

<u>Page 11</u>
6 panels

Panel 1
Long shot of exterior of the sub. A bubble burst pops out of it. Quiet panel.

SFX: BSHH

Panel 2
Interior on Chase at the window with Ryan.

SFX: WHOOM!

Panel 3
Ryan turns his head to the side with fear all over his face.

Chase: NOT--

Panel 4
And Ryan is washed away. Just water has replaced the hatch.

Chase: --AGAIN!

Panel 5
Pull back to show that Chase has popped off the wall. With the pressure equalized, there's no more suction holding him there.

Chase: Ungh.

Panel 6
Chase collapses on the floor.

<u>Page 12</u>
6 panels

Panel 1
Chase. Head down. Crying so hard he's king of drooling, eyes closed.

Chase: A-huh-god-hunn…

Voice (off panel): Get up, Eric.

Panel 2
Same shot but Liz moves in the panel. She totally doesn't belong here. She looks like she's bone dry. She looks good, I'm just saying she doesn't look like she's under water.

Liz: This isn't why you're here.

Liz: You're not giving up. I won't let you.

Liz: Now get up!

Panel 3
Chase looks up at her. Resolved.

Chase: You're right. You bet your ass I'm not giving up.

Chase: <u>Time to save the world.</u>

Panel 4
And Chase opens the door.

Panel 5
Chase charges down the hall as best he can.

Panel 6
He snags the two missile keys off the wheel.

SFX: TA-CHNK

<u>Page 13</u>
5 panels

Panel 1
Back with Morgan and Omar. They're still falling.

Morgan: Hey, do you see that?

Morgan: looks like maybe some kind of light?

Panel 2
Reverse angle over Morgan's shoulder looking down. We can see a faint light below. Very small.

Morgan: Oh, god, it's the nukes.

Omar: This is really it…

Panel 3
The light grows only slightly.

Omar: Uh, if those are nukes exploding, shouldn't we be ash and cinder already?

Morgan: Yeah, you'd think.

Omar: So what the hell?

Panel 4
The two are helpless as a rumble goes through them.

SFX: RRRUUUMMMBBBBLLLLEEE

Morgan: God, what <u>IS</u> that?!

Panel 5
Tight on Omar's face, his face place lit up now.

Omar: Good lord…

<u>Pages 14 and 15</u>
1 panel

Panel 1
DOUBLE PAGE SPREAD! Small in the middle ground are Morgan and Omar as they are falling but they're rotating up to see what's going on (they look verticle is all I'm saying). And GIANT NUCLEAR MISSILES are shooting up all around them—the fire causing blinding light. Missiles in front of them (in BG) and even one in extreme foreground maybe. This is the MONEY SHOT! Make it count!

Omar: …IT"S THE NUKES!

SFX (open lettering and huge): BBRROOOOSH!

<u>Page 16</u>
5 panels

I see this page as all tall panels emphasizing the vertical movement, but you're call, Chee. Just a suggestion.

Panel 1
Looking down directly at the boar on the surface. Lots of ocean around it.

Brown (from boat): Christina! Varley! Are you seeing these readings!

Christina: What the hell is doing that!

Panel 2
The missiles break the oceans surface and head into the sky. They are coming out of the water on all sides of the boat—scary as hell—almost capsizing the boat!

SFX: BROOOSH!

Panel 3
Reverse angle looking up past the boar, we see the chords coming over the side and in the distance, the trails of the nukes.

Brown (from boat): I don't believe it.

Panel 4
The missiles are so high up now, that we see space behind them and the Earth below them.

Caption: Chase couldn't stop the countdown. You said it yourself, Christina. The detonator malfunctioned.

Caption: The mission isn't to save the nukes, it's to stop them from igniting the methane ice.

Caption: Chase just sent the missiles away. Rendering them…

Panel 5
White panel.

Caption (dead center in panel): …harmless.

<u>Page 17</u>
5 panels

Panel 1
Remember the end of issue #2 when Chase's feet hit the sub and he passed out. Let's replay that sequence here but with Morgan and Omar. So we should have a panel here of Their feet dangling.

Panel 2
And clunk! They land on the sub!

Morgan:	Touchdown!
Omar:	Looks like the missile launch has shifted the sub. Not much time before it heads over the cliff.

Panel 3
Tight on Omar.

Omar:	We go in, we're probably not coming back out.

Panel 4
Two shot as they look at each other.

SFX:	BANG BANG BANG
Morgan and Omar:	Survivors!

Panel 5
Omar signals to the Sea Dawg as Morgan runs to the nearby hatch.

Omar:	I'm calling in the Sea Dawg. Should be here any second.
Morgan:	I'm on the survivors.

<u>Page 18</u>
6 panels

Panel 1
Morgan is face to face now with Moore. We can see Moore through the window. Never been happier!

Morgan: I've got 'em! Let's move.

Panel 2
The Sea Dawg is descending behind Morgan now.

Morgan: We'll have you out in two shakes, fellas.

Panel 3
The Sea Dawg lands over the hatch, connecting to it.

SFX: KA-THUG

Panel 4
Interior of the Sea Dawg. Omar and Morgan are both inside and the few survivors are climbing in.

Morgan: Chase! Has anyone seen Chase?

Moore: Who is that? A crewman?

Omar: No, he's the diver that came down here first.

Moore: He launched the missiles, must have been 15 minutes ago.

Moore: Haven't seen him since. Figured one of you was him.

Panel 5
The Sea Dawg shifts, throwing them all off balance.

SFX: SHWUUNK!

Morgan: We can't leave him.

Omar: Morgan, we don't have a choice. The sub is rolling, she's deciding for us.

Omar: Let's move!

Panel 6

On Morgan.

Morgan: Dammit.

<u>Page 19</u>
4 panels

Panel 1
Exterior shot of the sub as it begins rolling over the cliff. The Sea Dawg still attached.

SFX: RRRRNNNNNNNNNCCCCHHHHH

Panel 2
And the sub is over the cliff. The Sea Dawg is flying free of it.

Omar (from Sea Dawg): Get comfy, gentlemen. It's a long ride to the top!

Panel 3
Largest panel on the page as the submarine completely implodes!

SFX: FA-BOOM!

<u>Page 20</u>
5 panels

Panel 1
We see the bubbles rising like the start of page 1 of issue 1.

Panel 2
More we follow the bubbles but we can see the vague shape of a man behind them.

Panel 3
Largest panel on the page. The bubbles rise and we reveal Chase standing on the ledge, looking down into the Challenger Deep.

Panel 4
Pull back, high up, looking over Chase's shoulder. We see the sub as it is about to disappear in the depths.

Panel 5
Close up on Chase's face. Grim.

<u>Page 21</u>
4 panels

Panel 1
He brings his hand in front of his face, gripping something in it.

Panel 2
Shot of his hand opening up. He’s got RYAN HENNESSEY’s dog tags in his palm.

Panel 3
Chase runs towards the edge of the cliff and…

Panel 4
…leaps into the darkness never to be heard from again.

<u>Page 22</u>
5 panels

Panel 1
Exterior of the ship on the ocean's surface.

Caption: Ten hours later…

Panel 2
Brown, Varley and Christina come out of the cabin walking towards the boat's edge to see the Sea Dawg come up to the surface. Brown pointing off panel.

Brown: They should come up over there.

Varley: I knew my dawg was the shizzel.

Panel 3
The Dawg breaks the surface.

Panel 4
Everyone is in decompression chambers, sitting together. No celebrating.

Moore: I'm sorry we're not more excited, Morgan, Omar.

Moore: The rescue is much appreciated. No doubt.

Morgan: But you lost good men down there.

Morgan: Soldiers. Partners. Friends.

Panel 5
Tight on Morgan. Sad.

Morgan: Family.

Morgan: I understand.

Caption: The End.